THE TOKUGAWA ART MUSEUM

INTRODUCTION

The Tokugawa Art Museum was established under the non-profit Tokugawa Reimeikai foundation in 1935. The Museum ranks as the third oldest privately-endowed museum in Japan.

Surviving air-bombing during World War II and the disruptions of the immediate post-war period, the Museum celebrated its fiftieth anniversary in 1985. To commemorate this milestone long-planned for and extensive renovations began. After two years of construction work, with many months closed to the public, the new galleries and visitors' spaces, along with renovations of the old main-exhibition building and administration and research facilities were completed in Autumn 1987.

Details of the renovations and new buildings follow below. To consider for a moment the collection itself, the Museum preserves the extensive holdings of the Owari branch of the Tokugawa familty. The Owari's, based at their castle seat here in Nagoya, maintained the closest family and political ties to the ruling shoguns throughout the Edo period (1603–1868). No other feudal lords, or *daimyo*, surpassed the Owari holdings and their concern for the history of the clan. The family legacy encompasses art and a vast array of heirloom objects and furnishings intended for the lord and his household.

At the core of the collection are objects inherited from the first shogun, Ieyasu. The Owari, like other great *daimyo*, also treasured the art from earlier generations. Thus the Museum has come to own most of the extant sections of the twelfth century *Illustrated Tale of Genji*.

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Some idea of the quality of the collection can be gleaned from the fact that besides this early masterpiece the collection includes eight other designated National Treasures, fifty registered Important Cultural Properties, and forty-four Important Art Objects. The Museum is noted further for the overall fine condition of its pieces. Moreover most objects have been handed down accompanied by meticulous family documents, catalogues and other records.

These establish clear provenance and the historical background of patronage and use for the works of art. The Museum is uniquely fortunate to hold such an intact and well documented collection. It is a trove not only of beautiful things but a wealth of historic information.

Museum visitors and staff also enjoy the convenient proximity of the Hosa Bunko in the western corner of "Tokugawa-En" Park. This library preserves invaluable written materials handed down from the Edo period in the Owari Tokugawa family. It moved to the site in 1950 when Nagoya City took over the administration from the Tokugawa Reimeikai foundation. The Hosa Bunko houses a collection that starts with the more than 3,000 volumes from the first shogun, Ieyasu's, private library, known as *Suruga Oyuzuri-bon*, and includes, besides old Japanese books, works in Chinese and Dutch (thank to the limited contacts with Holland permitted under the Edo policy of seclusion), and old maps.

1 The Tokugawa Art Museum in an aerial panorama. In lower foreground are the Hōsa Bunko and Municipal Higashi Library.

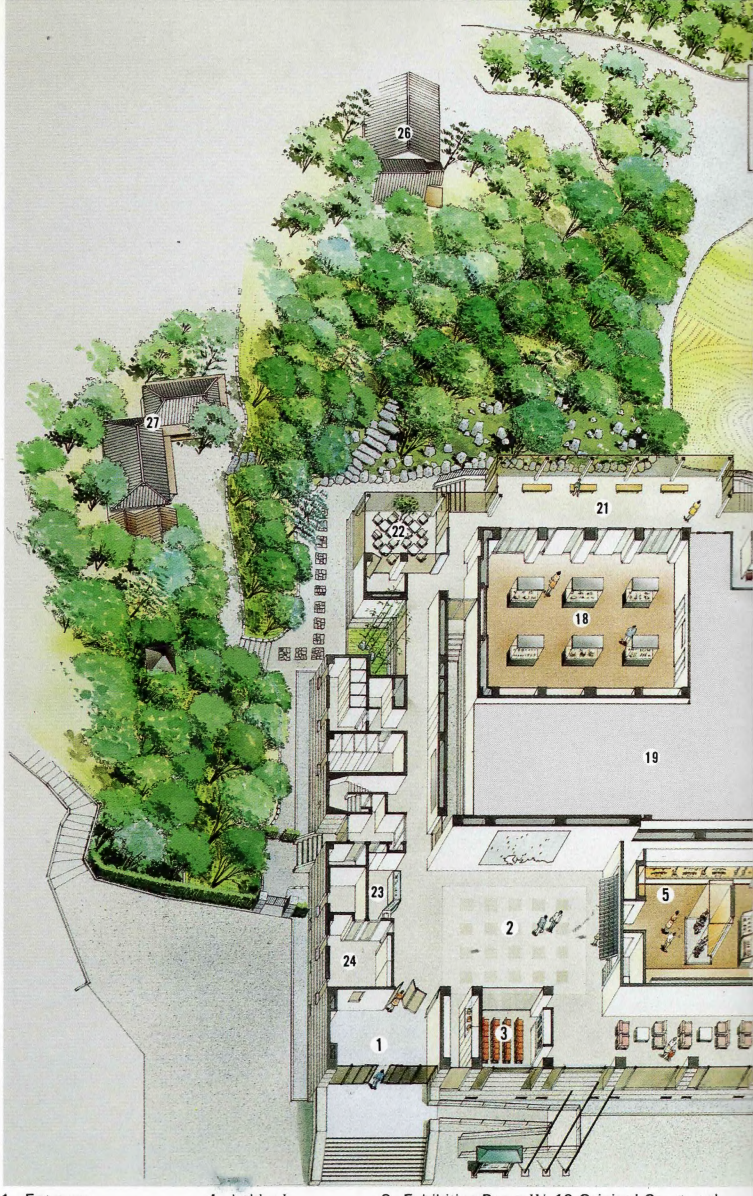
2 Frontal view of the Museum.

New Aspects of the Museum

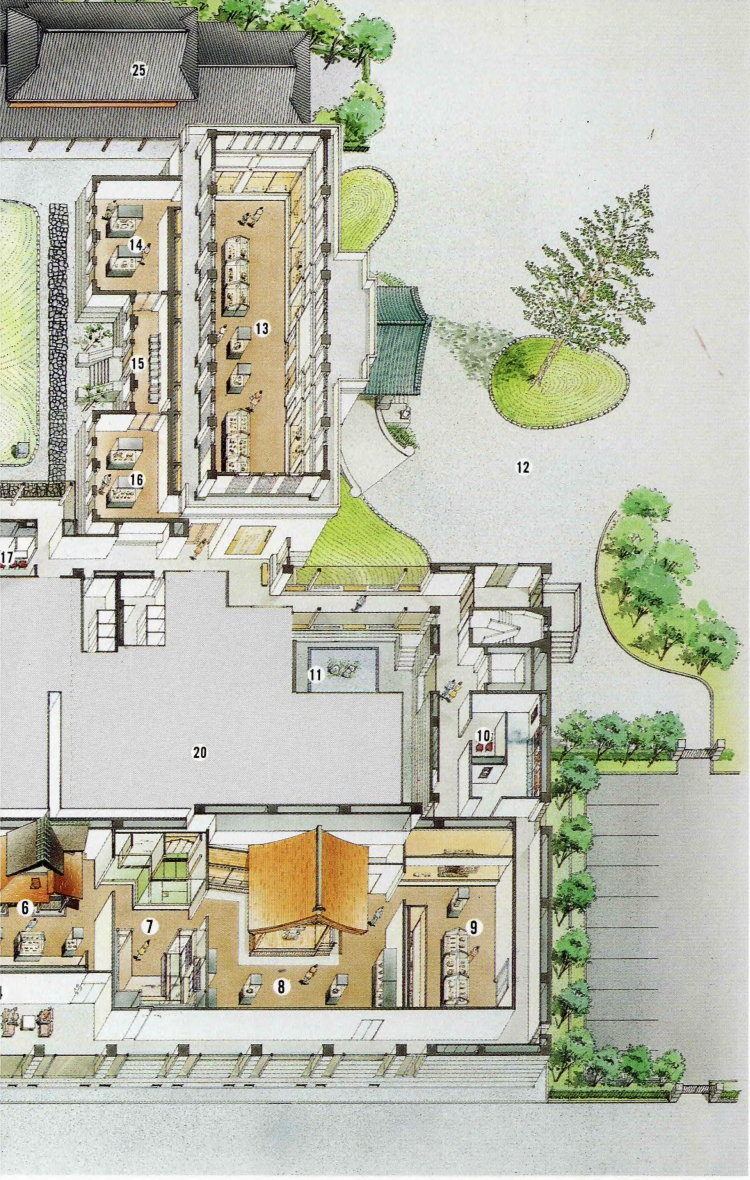
Visitors to Museum now approach by entering through the "Tokugawa-En" Park. The imposing Main Gate remains from a former family residence of the Edo period on this site. Across the stonepavements, green plantings and channels for flowing water stands the new facade of the permanent galleries and Museum Entrance. The Museum grounds and "Tokugawa-En" Park have been merged to create a feeling of spaciousness and a commanding setting. Both outside and in, the designers aimed for a balanced combination of new and traditional. The buildings employ the latest architectural features and technology to safely house and to display traditional art treasures.

In the newly built permanent galleries we painstakingly reconstructed, based on documentary research, sections of the former Ninomaru main-residence at Nagoya castle of the Owari *daimyo*. The historically authentic settings exhibit the art, objects, and furnishings as they were displayed or used by a great lord and his household. Arrangement and presentation are indispensable to Japanese aesthetics. The "underlying structure" so important in Japanese art and taste cannot be well understood from isolated examples of art objects taken out of their context. We hope the re-creations in the permanent galleries will enrich the visitor's experience and deepen an historical appreciation of the collection. Objects on exhibit in the permanent galleries (arranged thematically) will be changed periodically for preservation and to permit the Museum at last to display more of its pieces.

The twelfth century *Illustrated Tale of Genji* is one of the highpoints of the collection. However it requires the utmost vigilence and care for its continued preservation. The fragile condition prevents display of the extant segments except at infrequent and necessarily short special exhibitions. To alleviate some of the disappointment many past visitors have expressed we set up a permanent exhibit centered on a video program and reproductions, sometimes augmented by a display of later versions of the work, to give an idea of the beauty and appeal of the original.



1 Entrance
2 Hall
3 Orientation Room
4 Lobby I
5 Exhibition Room I
6 Exhibition Room II
7 Exhibition Room III
8 Exhibition Room IV
9 Exhibition Room V
10 Exhibition Room VI
11 Stone Garden
12 Original Courtyard
13 Exhibition Room VII
14 Exhibition Room VIII
15 Lounge Old Wing



16 Exhibition Room IX
17 Audio-visual Corner
18 Lecture Hall
19, 20 Storage
21 Lobby II
22 Lounge
23 Book Shop
24 Office
25 The "Hozen-tei" Rest House
26 The "Shinku-an" and "Yohō-ken" Tea Rooms
27 The "Yama-no-chaya" Tea House

1 Entrance to Galleries; the design copies a gate of Nagoya Castle.
2 Visitor's Lobby (off of Entranceway), which faces on "Tokugawa-En" park.

Exhibition Room I

Symbols of the Warrior:
Swords and Armor

TOKUGAWA Ieyasu (1542–1616) established his shogunal government at Edo (now Tokyo) in 1603. So began the Edo period when Japan witnessed 265 years of peace. At the head of branches of the Tokugawa clan and other samurai families were lords or *daimyo* who ruled largely autonomously in their own domains. The Owari Tokugawa, based here in Nagoya, were among the most powerful and wealthly *daimyo*. This museum presents their family collection.

The Tokugawa and *daimyo* came to power through fighting prowess and tenacity over generations of bloodshed and war. Even in a time of peace, however, the potential use of military force underlay their right to govern. Samurai could not forget a warrior's training or spiritual inheritance. The ultimate symbol of the warrior was, and remained, the sword. Merchants and peasants could not bear swords. But more than just a tool and badge of the samurai, the sword was considered to embody the "spirit of the warrior."

Swords and armor, commissioned or handed down by *daimyo* while never losing their military functions, also display an unsurpassed beauty and refinement. They were valued items of presentation. Older swords were often remounted. Sophisticated techniques and lavish use of precious materials in sword furnishings and decoration, along with the imposing and fantastic designs of helmets and armor, testify to the symbolic as well as utilitarian roles of arms and armor in the Edo period.

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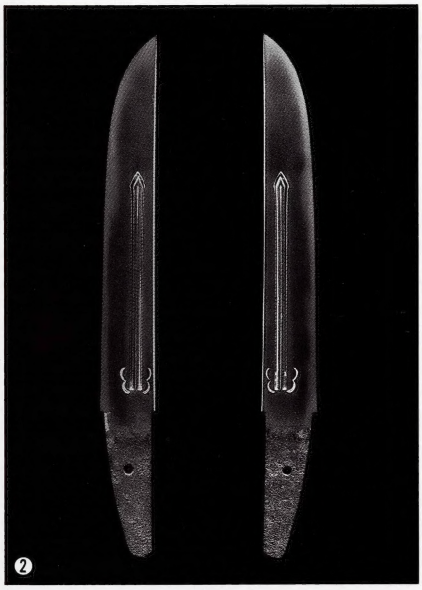

1 Central Case with Helmet and Armor (worn by Tokugawa Ieyasu).
2 Short Sword: uninscribed, by Masamune.
3 Armor (owned by Tokugawa Ieyasu), blue and red lacings.
4 Saddle, paulowinia crests on black lacquered wood.

Exhibition Room II

The Practice of Tea:
a Daimyo's Tea Room

The use of rustic materials (as if in their natural state) to build a humble, intimate room or thatched-hut in which to serve guests tea, as seen here, is the hallmark of *sukiya* style. This appreciation of the asymmetrical and "natural" grows out of an aesthetic quality known as *wabi*. *Wabi* places value on the beauty and spiritual refreshment to be found in simplicity and spontaneity, far removed from mundane concerns of rank and power. Tea-master SEN no Rikyū (1522–91) largely introduced *wabi* into the practice of tea.

Wabi tea developed in reaction to the extravagances of the tea ceremony during the late 16th century, which in turn were based on the formal and elaborate serving of powdered tea (adapted from China) in the residences of the 15th century Ashikaga shoguns. The more personal, austere way of *wabi* tea was popular with merchants and townsmen as well as many warlords.

Under the Tokugawa, *wabi* tea became an official part of *daimyo* functions and ceremonies, such as the reception of a shogunal visit. The late 17th century heirs of Rikyū established schools of tea to codify and spread *wabi* taste. Personal style and innovation were replaced by tradition and above all by the connoisseurship of old objects. *Daimyo* expended great efforts to creat memorable teahouse and garden settings at their castles or Edo mansions and vied in the collection of tea utensils and art objects. Pieces that had belonged to the Ashikagas or great tea-masters were especially treasured and given pedigree labels like *meibutsu* ("distinguished object").

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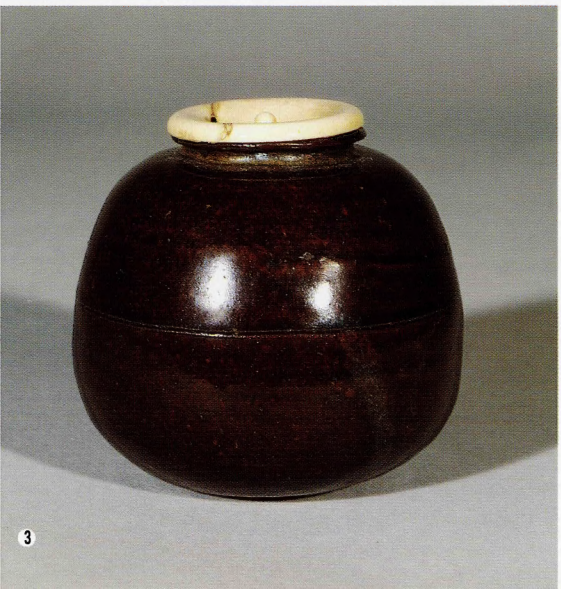

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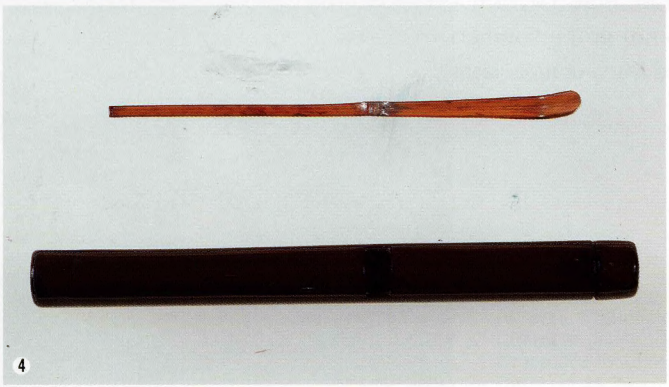

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1 Reconstruction of "*Sarumen*" Tea-house (16th c.), of Ninomaru residence at Nagoya castle.
2 White *Temmoku* Tea Bowl, Mino ware.
3 Tea Caddy, called "Akaneya," eggplant-shape.
4 Tea Scoop, called "Namida," by Sen no Rikyū, bamboo.

Exhibition Room III

Formal Chamber of a Daimyo's Residence

The main rooms were used for official, administrative and ceremonial purposes. Here the lord issued orders or received guests at banquets. The lavish gilt decoration and arrangement of space served to enhance his status and authority and are in the *shoin* style. This architectural style developed under the Ashikaga shoguns in the 15th century and takes its name from the ornamental windowed alcove with desk (or *shoin*). The rooms had tatami-mat flooring and were separated from each other by decorated wall panels (some sliding). Along with a *shoin*, the innermost audience chamber (or *hiroma*) featured a raised section for the lord to sit, a large alcove and a section of staggered shelves to display art works.

Strict customs and rules, which also originated in the elegant practices of the Ashikaga shoguns, dictated not only the ornamentation but the choice and arrangement of art for a *shoin* setting. Thus the most desirable objects were, first, items actually owned by the Ashikaga, known as *Higashiyama-gomotsu* ("honorable objects from the Ashikaga palace at Higashiyama"), and second, other objects from China (*Karamono*) in the Southern Song, Yuan and Ming dynasty tastes.

1 Re-creation of Decorative Alcoves, Main Audience Chamber (early 17th c.), Ninomaru residence, at Nagoya castle.
2 Set of Utensils for Tea, gold and gold leaf.
3 Reconstruction of Reception Room (Kusari-no-ma) Ninomaru residence, at Nagoya castle.

Exhibition Room IV

Daimyo Patronage of Noh Theater

Noh is a sophisticated musical drama that relates a felicitous or often tragic story. A masked protagonist performs in dance and song, with one or two others in unmasked subsidiary roles, acompanied by a chorus, drums and flute. Shorter comic plays called Kyōgen are interspersed to enliven a full performance. Noh's restrained conventions of movement and texts full of poetical allusions achieved much of their present form by the mid-15th century under the enthusiastic patronage of the Ashikaga shoguns.

The warrior elite patronized Noh in the 16th century when many warlords were accomplished amateur performers. Noh drama in the Edo period became the official entertainment of the shogun and *daimyo*. Noh performances were obligatory at ceremonies and festive occasions throughout the year and to celebrate special events. Most *daimyo* families had a stage and a collection of Noh (and Kyōgen) costumes, masks, and simple props to use whenever professional actors were called in. The amateur tradition continued. Practice in singing the texts was part of the education of any lord, and many are recorded as being talented dancers.

① Noh Stage

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1 Re-construction of the Noh stage at Nagoya Castle.
2 Noh Mask, "Ko-omote".
3 Noh Robe, *karaori*-type embroidered silk.
4 Noh Over Jacket, *chōken*, silk.

Exhibition Room V

Objects and Furnishings of Elegant Living

On exhibit are various furnishings and items of personal use, amusement, and cultivation for the *daimyo* and his household. In contrast to articles in Chinese taste used in the official, formal chambers, most private effects and art works destined for the inner living-quarters were of Japanese design and tradition. Their sumptuous decoration and craftsmanship, especially the gold of *maki-e* lacquer, reflect however the power and influence of their owners.

Most articles of actual daily use no longer survive. Many items on display formed part of the trousseau which wellborn and status-conscious ladies brought with them on marrying into the Owari Tokugawa family. The specially commissioned sets of furnishings and implements, food utensils, toiletry articles, games and other objects like palanquins, while ostensibly functional, were carefully stored and handed down as heirlooms. Many bear the *aoi* crest of the Tokugawa.

For the warrior elite, a cultured and artistic education came to rank with military skills as the generations of peace continued. Familiarity with the Heian courtly tradition was required. For example, the elaborate shell-pairing games and incense identification sets have rules and design motifs based on literary themes, pre-eminently from *The Tale of Genji*. Skill at playing musical instruments was also considered important. The collecting and enjoyment of art engaged many. Most lords and ladies practiced calligraphy and pairing. The Owari Tokugawa, like other *daimyo*, both treasured the art which had been handed down, and patronized contemporary painters, particularly of the Kano and Tosa schools. This room gives a representative sampling of the artistic taste and legacy of the Edo period.

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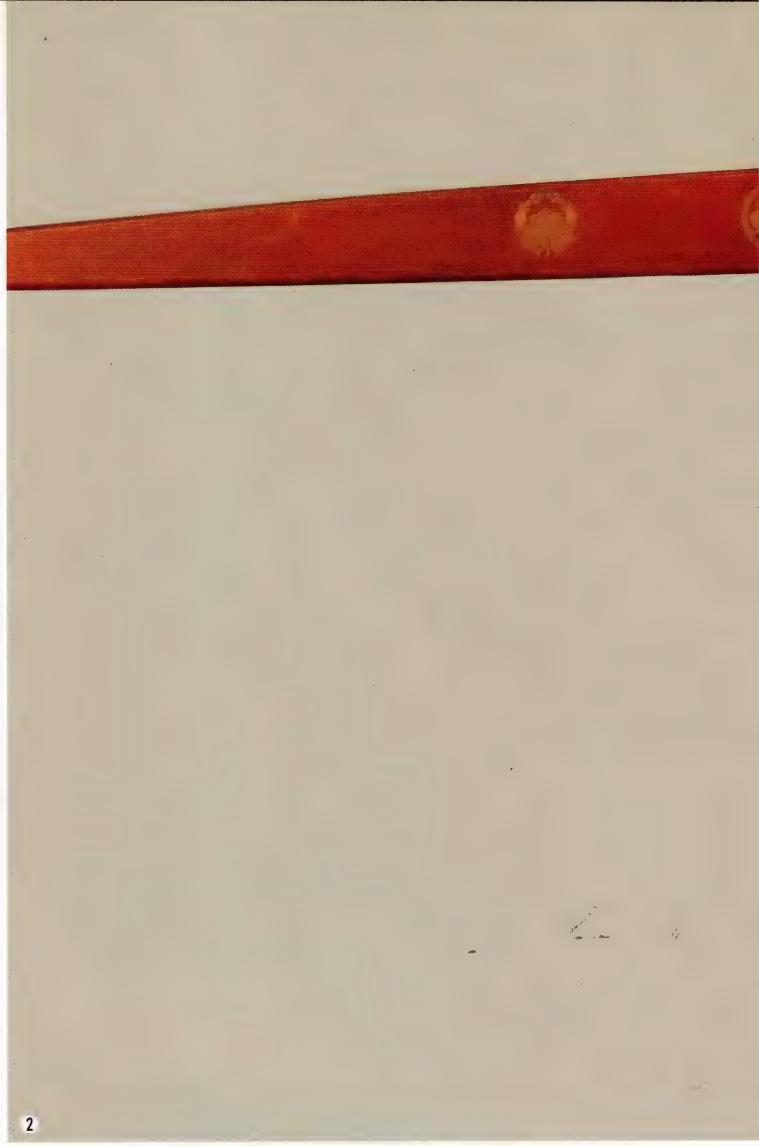
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1 Exhibition display.
2 Palanquin, *maki-e* mum and crest designs, lacquered wood.
3 Robe (*haori*), in *tsujigahana* dyeing.
4 Mirror Stand with Chest and Implements, part of the *Hatsune no chōdo* trousseu.

Exhibition Room VI

The Flowering of the Courtly Tradition:
The Illustrated Tale of Genji

The twelfth century *Illustrated Handscroll of The Tale of Genji* ranks as a masterpiece in Japanese art and the most famous object in The Tokugawa Art Museum collection.

Scholars believe that aristocrats originally commissioned twenty scrolls of text and painted illustrations from calligraphers and artists at the imperial court in Kyoto. Chosen were the lyrical and emotional highpoints of the romantic novel, *The Tale of Genji*, which had been written nearly a century earlier by MURASAKI SHIKIBU, a court lady. Only sections from three of the scrolls handed down in the Owari Tokugawa family and from one scroll long held by the Hachisuka family (now in the Gotoh Museum) survive today. These are the earliest known paintings, and in fact earliest extant text, of *The Tale of Genji*.

The Tale of Genji proved a central current in the culture and visual arts throughout the Edo period. Painters, particularly working in the Japanese style (*yamato*-e), such as the Tosa school, found in it endless inspiration.

The early twelfth century National Treasure is too vulnerable to light and air to be continuously on display. Therefore this exhibit space has been organized to present aspects of both the original masterpiece and the Edo tradition through later versions, photographs, modern reproductions and a video program.

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1 Entrance.
2 Painting, from "Bamboo River" chapter, *The Tale of Genji*.
3 Section of Text and Painting, from "Eastern Cottage" chapter.

Exhibit Rooms VII, VIII and IX

The Original Museum Wing

The original exhibition galleries were built in 1935, as one of the first modern museums in Japan. While the familiar facade, high ceilings, and flooring of the structure remain, the Museum carried out extensive renovations in 1987. Included were the installation of special shutters to regulate the amount of natural light. With the expansion of new permanent galleries and facilities, this space continues to be used for changing and special exhibitions.

Visitors from the past may remember TANAKA Shinbi's (1875–1975) colored tile inlays set in marble of the old entrance-foyer, which have been preserved.

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1 Main Gallery Wing for Special Exhibits.
2 Connecting Passageway from New Galleries to Old Wing.
3 Old and New Facades (Old Wing on right built in 1935).

Research and Educational Facilities

The Tokugawa Art Museum places central importance on art historical research and scholarly activities. Renovations have increased the space for researchers to work in and the area for examination of objects. An expanded reference and periodical library installed off the curatorial and research staff workroom provides immediate access to such materials.

A renovated Lecture Hall and new seminar room make it possible for the Museum to host scholarly exchanges and to offer a widely expanded education program for the community. Museum activities include concerts, lectures, a Saturday series of historical seminars, public presentations of research by scholars of the collection, and an art object consultation service for the public. Within the new gallery building an audio-visual Orientation Center (near Entrance) and two video corners, and a reception room, also help the museum meet its visitors' desires for more information.

A new guest house provides limited accomodations for visiting scholars and speakers. Such facilities make it easier for the Museum to welcome researchers from abroad and to host symposia.

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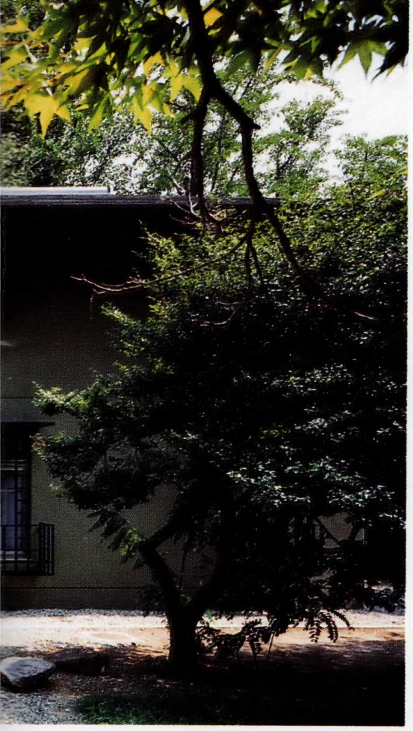

1 Guest House for Visiting Scholars.
2 The Lecture Hall.
3 Curatorial and Research Staff Office (2nd floor).
4 Reference and Periodical Library for Staff (2nd floor).
5 Room for Seminars and Symposia (2nd floor).
6 Audio-visual corner in Exhibit Room VI. Available is a program about the *Illustrated Tale of Genji*.

The Museum Grounds and Garden Tea Houses

The Museum collection includes much art and many objects for the traditional preparation and serving of tea (the tea ceremony). Not only are such pieces on display, particularly in Room II, but the Museum encourages the practice and study of "the way of tea" and preserves several tea events where some of the objects in the collection can actually be used or displayed, and makes available the *chashitsu* facilities (upon application and reservation) to groups.

From the windows of the rest area of the Visitor's Lounge (reached after a full circuit through the permanent galleries) we can see the roofs of tea houses, "Yama-no-chaya", half-hidden to the left amid the trees and plantings of the garden, is a 19th century building moved from the Owari family estate in Tokyo and includes three rooms for tea. The other traditional building in the garden contains the "Shinku-an" and "Yoho-ken" rooms for tea. The newly built "Hozen-tei" to the far right is a rest house and preparation space for use during large tea gatherings.

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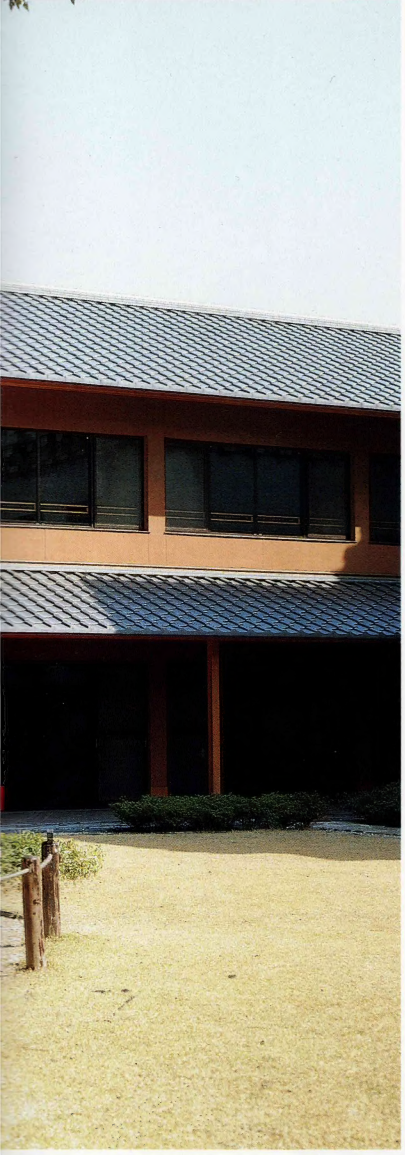
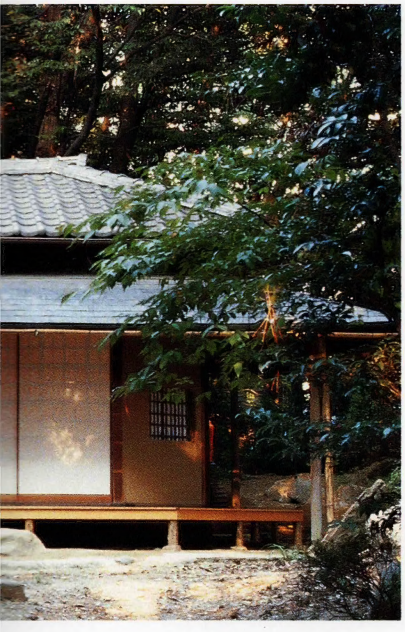
1 The Garden From the Visitor's Lounge.
2 The Hozen-tei Rest House.
3 The Yama-no-chaya tea house.





The Tokugawa Art Museum

Location:	1017, Tokugawa-cho, Higashi-ku, Nagoya
Area of Grounds:	11,340.29 m^2
Buildings:	3,878.12 m^2
Total Floor Space:	7,800.68 m^2
Total Exhibition Area:	1,244.09 m^2
Floors:	2 floors over a basement
Structure:	Steel frame and reinforced concrete
Cost of Renovations and Expansion:	2 billion yen
Date of Completion:	Spring 1987
Design:	Nikken Sekkei (Advisor for Historical Authenticity: Naito Akira)
Construction Supervision:	Nikken Sekkei and Meitetsu Fudousan Associates
Joint Contractors:	Architecture: Takenaka, Yahagi, Dainihon and Meiko.
	Electrical Installation: Tōkai and Kawakita
	Heating & Cooling Plant: Shinryō, Chūsetsu and Kawasaki